



CURTAIN CALL

MILDRED M. KOONCE.

SIGNS of the passing of vacation days are at hand in the theatrical world and stage folk are taking up again the serious business of acting. I had several interesting chats about vacations with foot-light folk last week. Just by way of a good beginning, I dropped in at the Belasco Theater the other morning to find Manager Taylor at his desk, almost flooded with notices of attractions to come. Posters of "Ramona," the film version of Helen Hunt Jackson's novel which will open the doors of the local playhouse this season were all about, and the box office looked ready for business.

Mr. Taylor showed me an unofficial list of productions which are scheduled for showing at the Belasco this season and include such dazzling promises as E. H. Sothern, David Warfield (who, according to New York stage gossip, is to be removed from "Van Der Decken" for this season and return to "The Music Master," renewing his tour in the former play winter after next); Diaghileff's Ballet Russe; the various Follies and Winter Garden shows; and Irene Franklin in "The Melting of Molly," to say nothing of other clever pieces now enjoying a Metropolitan run.

Mr. Taylor is just back from a vacation in Bermuda, nicely tanned and enthusiastic over the beauties of that semi-tropical paradise where there are neither trolleys nor motor cars, and a gleaming surf washes a white-sanded shore fringed with giant palms and scarlet hibiscus.

Fresh from Bermuda also is Eugenie Blair, who opens her season here next week in "The Eternal Magdalene," the second offering of the International Circuit at Poli's. Miss Blair passed the summer at her place on the islands which she characterizes as a heavenly spot "730 miles from nowhere."

I met Miss Blair during rehearsal one morning last week in a dim theater still in its summer shroud of protective linens, and for the benefit of feminine playgoers, I will add that she wore a smart frock of latest New York fashion and a large velvet hat crowned her Titian hair. We chatted about one thing or another until somebody mentioned "preparedness," and after that there was no more discussion of art.

It seems that Miss Blair is a preparedness advocate. Down by her home in Bermuda, the Canadian recruits of the British army are brought for training and the grimness of warfare comes very close. If she were not absolutely wedded to her profession (she comes of a long line of distinguished players, by the way, and is a cousin of Blanche Bates) I think Miss Blair would make a charming propagandist.

I have an idea that she has a watchword for success. She didn't admit it, but I notice that her favorite line from all her plays is in "Zaza" where the famous Parisienne gives the formula of her success: "Hard work, much suffering, few tears, and a little love." And Miss Blair's natural energy led her to lay the stress on "work."

Speaking of energy, the most indefatigable, dynamic brand of that cherished gift centers in Irene Franklin, who sang for delighted audiences all last week at Keith's. I saw Miss Franklin's performance "from the front" and marked the absolute abandon with which she threw herself into her work, and when I sought her in her dressing-room afterward, expecting to find her limp with exhaustion, I discovered a fresh, buoyant, vivacious young woman, positively thrilling with energy.

"Come in," she called gaily, "I can talk now because I haven't a thing to do before the evening performance but write a new song and shampoo my hair and embroider this cushion." She held up a linen square stamped with a very yellow tiger with very green eyes, and she was heaps more interested in telling me about how the animal would look with its front teeth worked in than in the plans for her new play, "The Melting of Molly," which will be produced in October.

Maria Thompson Davies, the author of the book on which the piece is founded, is a close friend of Miss Franklin—"the two Mollies," they call them—and Miss Franklin wrote the lyrics which Burton Green set to music.

"I hope I won't tire of being in a play," Miss Franklin said, "I always have heretofore. I get so tired of my songs after a time, but I get around that easily enough by writing new ones. I have a perfect eye for 'types.' I'm always finding new ones and putting them into songs, but I try to choose characters that everybody knows."

"Curiously enough, I've found that lots of types are purely local and the general audience can't appreciate them. For instance, I've a song about a chambermaid in a hotel that I dearly love to sing, but it doesn't go at all in the South where the hotel servants are mainly colored."

"I've written a song for the child, 'Babbie,' to sing in 'The Melting of Molly,' but we've had to cut it out because of the infantile paralysis—we can't travel with a child in the company. Miss Davies felt so badly about it and I just shed tears."

Incidentally, the sunny face of the Irene Franklin who "sheds tears" off the stage is worth all the tonics for pessimism in the world.

CURRENT ATTRACTIONS

Belasco—"Ramona."

"Ramona," the W. H. Clune cinema operatic spectacle, which will be seen at the Belasco Theater two weeks, starting Monday, Labor Day, is declared to be most remarkable for its vision of phases of the Indian life. The pictures of the Indian life are as much as the more dramatic episodes, such as the raiding and burning of the Indian village of Tamsu, and the tragic fate of Ramona. The scene is an indescribably beautiful example of the highest art possibilities of the moving picture camera.

Keith's—Vaudeville.

Keith's has assembled for this week's holiday period in honor of Labor Day, beginning at the matinee tomorrow, an aggregation of novelties in which the consequence presentation is "The World Dancers," in a spectacular exposition of "The Evolution of the Dance." The cast comprises sixteen artists, with Emilie Lea, of "Fashion Show" fame, and Tom Dingle, as the featured stars, supported by Doris Lloyd, June Roberts, James Templeton and others.

There are eight sections of the group with a prologue introducing June Roberts as Terephore. The principal ones are: "The Prehistoric Barbarian," "The Flesh Pots of Egypt," "The Classic Grecian," "The Cosques," "The Renaissance," "The Ethiopians," "Syncope," and "The Hawaiian Craze." The costumes of the dancers are historically accurate and present a colorful spectacle. May Tully, who conceived and produced the "Fashion Show," is also the creator of this production.

The extra added number will be supplied by a new star in the vaudeville firmament, Cecil Cunningham, styled "The Comedian Extraordinary," whose repertoire of exclusive Jean Haves songs is made up principally of "Irving Berlin's Childhood," "Reuben's Courtship," "Vaudeville Training" and "Why Columbus Landed Here." Avelling and Lloyd will deliver a patter by Aaron Hoffman, called "Two Southern Gentlemen." Walter Shannon, Marie Annis and company will present "The Garden of Love." Other additions will be the Stanley trio as "The Bouncing Fellows," Extra Mathews and company in "Prosperity," Lew Wilson, "The Variety Boy," Paul Gordon, "The Wire Wonder," the pipe organ recitals and the Pathe news pictorial.

At 8:15 p. m. at Keith's today the bill will present Irene Franklin, with Burton Green at the piano; Princess Toots

Parks and her Hawaiian troubadours; Hugh Herbert and company, and all the other commendable features seen last week.

Poli's—"The Eternal Magdalene."

Eugenie Blair in the production of "The Eternal Magdalene," the powerful play by Robert McLaughlin, will be seen this week at Poli's Theater at popular prices. When originally presented in New York, the play proved to be not only one of the most successful, but also one of the most widely discussed theatrical offerings seen on Broadway in a number of years.

"The Eternal Magdalene" is a play of vital interest to every community in the world. Dealing as it does with a grave social problem, it is neither a preachment nor a propaganda. And its hopes of success are built upon the interesting quality of its story.

The locale is a good-sized American city, and the events narrated have to do with the coming of a great evangelist, the stamping out of the tangle of sin, and the triumph of the good. The play is a powerful and a novel opening, and the further suggestion that the theater should afford every possible opportunity for the entertainment of the thousands of visitors to Washington during the autumn and winter season, as well as to accommodate the theater's increasing clientele.

The Sunday night performance will begin promptly at 8:15 o'clock.

Gaiety—Burlesque.

Rose Sydell's famous London Belle Company will be seen at the Gaiety Theater all this week. For originality of materials, costumes, scenery and electrical effects, this company has long enjoyed an enviable reputation.

The opening vehicle is entitled, "A Trip to Washington," a two-act musical burlesque in eleven scenes, which should prove of particular interest here because of its local setting. A large chorus of pretty, graceful girls, elaborately costumed, all of whom are talented singers and dancers, is a distinct feature of the show.

A number of vaudeville acts of unusual merit will be introduced in the olio, among which are Johnnie Weber and William Campbell, in their famous act, "Henry and Papa Among the Models;" Frances Cornell, direct from London, in "The Tired Girl;" and Tremont, Smith and Purnell, in "The Tired Girl;" and Ed Wright, Harry Walford, No-rine and Rose Sydell, herself.

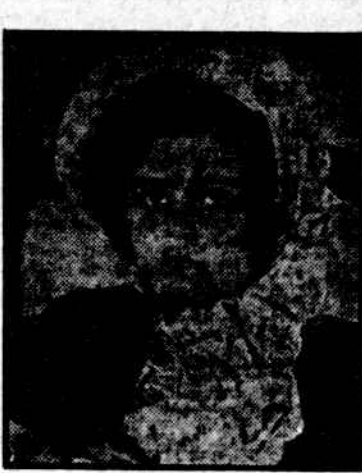
Loew's Columbia—Dustin Farnum.

"The Parson of Panamint," the story Peter B. Kyne wrote about the young, vigorous parson of a Nevada mining town forty years ago, has been made into a photoplay with Dustin Farnum as the star and will be shown

AT THE CAPITAL'S PLAYHOUSES



ANNA LEHER, Belasco.



LANCELOTTI BARRYMORE AND MARGUERITE SKIRVIN, Moore's Strand.



EUGENIE BLAIR, Poli's.



BESSIE BARRISCAL, Moore's Garden.



HENRY B. WALTHALL, Casino.



LOUISE EARLE, Lyceum.



JOHNNIE WEBER, Gaiety.



Amusement Calendar.

Belasco—"Ramona" film production of Helen Hunt Jackson's novel.
Keith's—Vaudeville, featuring "The World Dancers."
Poli's—Eugenie Blair in "The Eternal Magdalene."
Gaiety—Burlesque.
Loew's Columbia—Dustin Farnum in pictures.
Lyceum—Burlesque.
Cosmos—Vaudeville.
Garden—Feature films.
Strand—Feature films.
Casino—Feature films.
Glen Echo Park—Out-of-door sports.

at Loew's Columbia today and for the first half of the week.

The story of the daily happenings in this mining town is full of the intimate dealings of those bygone days when life was not worth living unless exciting. Philip Pharo, the young parson, is portrayed by Dustin Farnum.

Beginning Thursday night for the last half of the week Max Murray will be seen in her latest screen success, "The Big Sister." It is a story of the great conflict between the denizens of one half of the world and those of the other half who neither know nor care how their neighbors live. The unfolding of this absorbing theme makes an intensely interesting photoplay.

Lyceum—Burlesque.

This week's offering at the Lyceum is "The Columbia Girls," an organization said to be far above the average in its entertainment. The cast includes George Milton, Lew Gordon, Margaret Shannon, Jenny Delmore, Annette Wilcox, Joe Dolan and Roy Peck. A new list of songs, specially written for this company, will prove an added attraction.

The book, which is in two parts, is entitled, "O'Riley's Reception" and "Twin Beds," said to be farces of the double-splitting variety, affording ample opportunity for the display of the individual talents of the players.

Cosmos—Vaudeville.

The eight Russian dancers in a unique spectacular performance, introducing some of Italian grand opera, and the comedy of "Great Lamberty," in a characteristic revue of the great music masters of the world, past and present, will be the stellar attractions. These will be re-enforced by Joyce, Mack and Penna in a popular singing attraction; Creighton Brothers and Horan, exponents of rube minstrelsy, in an amusing characteristic exhibition; Arco Brothers, in gladiatorial feats and poses; Dorothy Herman, in a quaint song comedy, with a novel opening, and the unique climax; Parson and Boyd, in songs and eccentric dancing; Arnold and White, in "Gloria's Romance," and Hazel Harrington and her company in "The Tired Girl," a farce comedy made famous by Johnny and Emma Ray. The added attractions will include the Pathe weekly news pictures and short and amusing cartoon comedies.

Moore's Strand—Feature Films.

At Moore's Strand Theater Sunday, Monday and Tuesday the principal attraction will be a film play entitled "The Up-Heaval," featuring Lionel Barrymore and Marguerite Skirvin. In "The Up-Heaval" a young college graduate and newspaper man endeavors to circumvent a corrupt political ring that has been running rough-shod over the city. The story is replete with thrilling and surprising incidents. In support of Mr. Barrymore and Miss Skirvin are seen Edgar L. Davenport, Myra Brooke, Paul Lawrence, John H. Smiley and Franklin Hannay.

Other attractions on these days will include a futuristic picture entitled "The Yellow Girl," in which the leading role is played by Carrine Griffith. The settings, costuming and effects are all contrived in the latest futuristic style. As an added attraction Mr. Moore will offer a cartoon comedy drawn by Herriman, Opper, and Swinton and the latest international fashion novelty entitled "The Sales Girl's Dream."

Moore's Garden—Feature Films.

Bessie Barriscale will appear in her new photoplay, "The Payment," at

Moore's Garden Theater Sunday, Monday and Tuesday. "The Payment" is a powerful argument on the double morality standard, yet it is so masterfully produced that it is never at any moment objectionable. Miss Barriscale handles the central character in her usual finished manner, and her supporting company includes William Desmond, Katherine Kirkwood, Charles Miller, Gertrude Claire, Thomas C. Guise and others.

Other attractions holding place on the program on these days will include a new Mack Sennett Keystone farce comedy entitled "Wings and Wheels," featuring Joseph Belmont and Ora Carew, and a novel animated Mutt and Jeff cartoon, "The Indestructible Hat," drawn by Bud Fisher.

The double-feature program announced for showing on Wednesday, Thursday and Friday will include Miss Billie Burke and Nat C. Goodwin. Miss Burke will be seen in "The Bitter Truth," an episode of "Gloria's Romance." Nat C. Goodwin makes his initial appearance in films in the leading role of a stirring film drama entitled "A Wall Street Tragedy." William Russell and Charlotte Burton will hold the screen on Saturday in a picturization of "The Man Who Would Not Die."

Casino—"The Sting of Victory."

All of the fine acting ability and natural fitness for the role that characterized Henry B. Walthall's impersonation of Ben Cameron, the "Little Colonel," in "The Birth of a Nation," have been utilized and displayed in his newest film triumph, "The Sting of Victory," which heads the first program of the season at the new Casino Theater, at Seventh and F streets.

Mr. Walthall plays a dual role in the new production, which, like "The Birth of a Nation," tells a delightful story of the old South. He is seen in the earlier scenes of the photoplay as a young Southern officer in the Federal army who refuses to resign his commission and cast his lot with the Confederacy. Later in the story he appears as the younger brother, who is a wild and reckless young "rebel." Both are in love with a beautiful Southern girl. The scenes of the play are laid in Virginia just before, during, and immediately after, the civil war.

In addition to this multiple reel production, tomorrow's program at the Casino will offer Frank Daniels' latest film comedy success, "Princess Tango," and the "Pathe Weekly," latest news release. This bill will hold the screen on Tuesday and Wednesday.

Beginning at noon on Thursday the Casino will offer the widely-heralded Vitagraph six-part spectacle, "The Footlights of Fate," a camera adaptation of the famous Louis Joseph Vance novel, "Joan Thursday." The supplementary features for Thursday and the balance of the week are the new "Athletic Feature Film Series," showing scientific billiard-playing; the annual boat race between Harvard and Yale, an exciting wrestling match and a demonstration of jiu jitsu by Miss Duclie Hall, Australia's woman champion, and the "Pathe News."

The Casino opens tomorrow under an exceedingly interesting policy. Continuous exhibitions of the finest film productions from the Vitagraph, Essanay, Lubin, Selig, and other big film-producing companies of New York and Los Angeles studios will be given every day of the week from

noon to 11 p. m. The biggest symphony orchestra in Washington, under the direction of Henry F. Smith, will provide musical synchronism for the photoplay. And every device for the comfort of audiences known to the modern theater has been installed at the new playhouse at Seventh and F streets.

Marshall Hall.

The management of Marshall Hall on the Potomac River, have arranged a special entertainment for Labor Day with concerts afternoon and evening by Schroeder's Band, with dancing in the pavilion overlooking the Potomac. The popular amusements provided include skee ball and bowling alleys, the half mile dip-the-dip and the merry-go-round for the children. The lawn surrounding the mansion house afford ample grounds for picnicking. Today, as well as tomorrow, Labor Day, the steamer Charles Macalester will leave Seventh street wharf at 10 a. m., 2:30 and 6:30, with stops on Labor Day at Mount Vernon on the 10 a. m., as well as the 2:30 trips.

Glen Echo Park.

Glen Echo Park today launches the closing week of the season of 1916. When the lights are turned off at midnight next Saturday night the most successful summer the resort has ever had will be ended and the 2:30 trips.

Continued on Page Nine.

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